3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

of course reveals the attitude of the Austrian people towards cultural matters. There are countries that pride themselves on their standards of civilization and enlightenment in which the authorities completely lack the Austrian Government's sure sense of comparative values in relation to different kinds of entertainment.

The museums of Fine Arts in Austria had special need of support from public funds, because the buildings themselves had suffered more than their share of damage. Considerable expense was also involved in bringing back the State art treasures from the salt-mines in the *Salzkammergut*, where they had been concealed during the War, carrying out the repairs that were necessary, and rearranging them, first in temporary, and later in their permanent new quarters.

By great good fortune, the magnificent State Art Collection, apart from one or two minor losses, survived the War intact. With Allied help the works of art that had been removed to Germany by the Nazis were brought back to Vienna. Those that had been sent to the *Salzkammergut* were saved from destruction at the hands of fanatics by the courage and resource of members of the Resistance movement.

The museum authorities were therefore faced with the problem of what to do with an art collection for which there was no adequate accommodation. Decisions had to be made involving both temporary improvisation and well-thought-out plans for permanent reorganization. In these circumstances the Government decided to appoint a General Director of the State Art Collections to co-ordinate the planning. Its choice fell on Hofrat Dr. Alfred Stix, formerly Director of the Albertina and of the Museum of Art History, who had been forced into retirement by the Nazis as politically unreliable at the time of the *Anschluss*.

It was fortunate that Hofrat Stix had the necessary stature for the task that confronted him. For the decisions that he made, in addition to their immediate results, were likely to determine the main lines along which Austrian museums would develop for many years to come.

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

217 While still in retirement the new General Director had been considering a comprehensive programme for the future of Austrian museums, and as early as August 1945 he informed the Government of the broad lines of his plan. He set himself three main objectives. First, the reorganization necessitated by the War provided an excellent opportunity to rectify some of the weaknesses in the past arrangement of the State collections. Stix advocated the creation of a special museum for Austrian art, in order to convey a clear impression of its character and quality. He also recommended assembling in one place the various examples of antique sculpture that had previously been scattered. Secondly, realizing that the restoration of the museum buildings would take a number of years, he considered it essential, after seven years of Nazi philistinism, to re-establish contact with the public after the least possible delay. He therefore made a number of concrete proposals for important temporary exhibitions selected from the State collections. Thirdly, he laid down the main principle on which he believed the management of Austrian museums should in future be based. Museum directors should not cater primarily for art historians and specialists, but should so arrange the exhibits as to attract the attention of the general public and help them to appreciate works of art for their own sake. In this connexion a comprehensive programme of lectures and conducted tours should be introduced for schools, factory workers, and casual museum visitors. Only in this way could the museums fulfil their true social function in the twentieth century.

Measures were soon taken to further the first and last of these objectives. It was decided that the Museum of Austrian Art should be housed in the Belvedere, Prince Eugene of Savoy's magnificent baroque palace, and, without waiting for the building repairs to be completed, a director of the new museum was appointed. Courses were organized for training museum guides and lecturers, and, pending the establishment of a special department for public education in the arts, which the General Director advocated, an official was put in charge of the educational activities of the State museums.

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

As regards the organization of temporary exhibitions, the programme proposed by Hofrat Stix in August 1945 was received with scepticism by the American and British Monuments and Fine Arts Officers who came to Vienna as members of the Control Commission. They considered it madness to expect a people suffering from acute material want to attend art exhibitions in unheated galleries. But Stix's energy and optimism were justified. A whole series of exhibitions was arranged by the Albertina Gallery from its permanent collection of prints and drawings, the first of which, 'From Ingres to Cézanne', was opened in October 1945 literally amidst the ruins of the heavily damaged building. A lecture in French held during December in connexion with this exhibition was overcrowded, although the hall was entirely unheated. The exhibition was afterwards sent on tour to the provincial capitals. In November 1945 a large number of the State art treasures were brought back to Vienna with American help, and the following month an exhibition, consisting of eighty-nine of the best of them, was opened in the Hofburg by the United States Commander-in-Chief, General Mark Clark. As regards quality, this was one of the finest groups of paintings ever assembled in any country, representing as it did the choicest works of art from one of the world's greatest collections. It attracted large numbers of people to the bleak but stately rooms of the old Imperial Palace. The following year the outstanding exhibition amongst many consisted of Austrian works of art from the Middle Ages to the present, a foretaste of the new museum to be created in the Belvedere.

During the immediate post-War years, owing to the enterprise and receptiveness of the Austrian museum authorities, a whole series of foreign art exhibitions was held in Vienna and the provinces, the majority of them coming from France and England, due to the efforts of the *Division des Affaires Culturelles* and the British Council. In 1946 the big decision was made to send a large and representative exhibition of Austrian pictures and other art treasures to Switzerland. The next year it went on to Brussels, Amsterdam, and Copenhagen; and finally,

461 Oesterreichisches Institut für angewandte Arbeits-
466 wissenschaft (Austrian Institute of Applied Science
816 of Work), Vienna, under Dipl. Ing. Otto Korwik. Employing principles of work-psychology, this institute has undertaken research work within large plants on production increases, improvement of quality, of production, working conditions, etc. The magazine Mensch und Arbeit, published by the Arbeitsgemeinschaft für Psychotechnik in Oesterreich (Committee for Psycho-Technics in Austria), Vienna, covers this field. On the board of trustees of this committee are former minister Dr. H. C. Eduard Heinl, member of parliament and president of the Gewerkschaftsbund Johann Böhm, as well as many other prominent individuals.

654 Thanks to a release of ERP-counterpart
313 funds, it will be possible to establish an Austrian Institute for Timber Research. The lumber industry is one of the most important in Austria. This Institute shall furnish the work industry with new theoretical and practical ideas, which in turn should benefit production. The Institute will cooperate closely with the testing laboratories of the technical colleges of Vienna and Graz.

217 Scientific as well as economic endeavors
815 are being supported by large libraries. The Wiener Handelskammer (Chamber of Commerce), for instance, accumulated during the one hundred years of its existence more than 150,000 volumes, becoming thereby not only the largest library of economic science in Austria but probably also in central Europe if one takes into account the losses incurred during the last war. The latest foreign publications are in its collections and it is continuously frequented by economists as well as students of national economics. The library of the Oesterreichische Institut für Wirtschaftsforschung contains 10,000 volumes, mostly about market prospecting and foreign trade, while the library of the Institut für Wirtschaftswissenschaften an der Wiener Universität with its 30,000 volumes comprises works of theoretical economics besides international publications.

204 Austria also has a number of well-edited
815 periodicals for political economy. The oldest one in the economic field in Austria, adhering to a scientific background and serving an extended reader clientele, is Der Oesterreichische Volkswirt (The

217
346
353

Admont Monastery, Library.

346
792

[217]

Bad Aussee.

and forestry all found a home here. Progress and civilisation were spread through the surrounding virgin forests and through the properties which had been given to the monastery in Sausal and Untersteier. Often threatened by fire, the monastery has succeeded in preserving undamaged its famous treasury, the library with the frescoes of Altomonte and the masterpieces of J. T. Stammel up to the present day. During the heyday of the monastery, the flower of Austria's youth took their vows here, a long line of artists, men of learning and priests being noted in the chronicles of the monks during the course of a whole century. The great world, however, has forgotten most of their names, although historians still speak of Abbot Heinrich II, whose gifts of statesmanship resulted in the dignity of a Governor of Styria being added to his title of Abbot before he was treacherously murdered in 1297.

Better remembered in our own times are the names of the scholars Richard Peinlich and Albert von Muchar, after whom streets have been named by the provincial capital.

After a short, enforced pause, the rule of St. Benedict was re-established in the almost 900 year old cloister, a monastic revival in modern times of a venerable past.

133
[317]

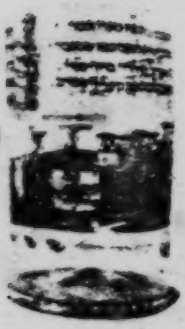
Towards the north, beyond the little village of Hall, where salt was crystallized out of the waters in the 12th century, and the hidden, solitary mills, the Haller Mauern majestically enclose the Admont Valley. How grand are the names of the Steinberge—Pyhrgas, Hochturm, Hexenturm and Natternriegel! And how grandly their cliffs and peaks glow beneath the summer sky. For nearly half the year through clear and frosty wintry days they are covered with a glittering mantle of snow.

133
342

To the South the jagged Hahnstein rears its head, blocking the view to the higher peaks of Sparafeld and the Reichenstein. On the slopes of the Klosterkogel lies Röthelstein Castle. Lime trees stand in the outer courtyard, which is surrounded by a turreted and loopholed wall. A massive archway leads to the Residence which is known as a fine example of 17th and 18th century architecture.

1 [i.e. Admont Monastery -- Analyst]

361



[21]

133
245

Eisenstadt, Synagogue Death-Glass.

buildings—the Council Hall, attractive official buildings, the homes of civil servants and villas. Side by side stands the history of old Eisenstadt written in stone—the old royal free town, the Esterházy residence, the Jewish Ghetto in Unterberg and the more recent settlement of Oberberg. The Wolff Collection in the Provincial Museum has some unique monuments of Jewish culture. The Calvary Mount in the Bergkirche gives a glimpse of another world, with its painted, strikingly realistic wooden figures in curious grottos. A first inspection of Eisenstadt may well be rounded off by a visit to the wonder-working picture of the Virgin and to the tomb of Haydn in the Bergkirche.

Other attractions await us. Above Mattersburg appear the slopes of the Rosaliengebirge, covered with the luscious purple of flowering sage. One could wish that here spring might last for ever for us to admire the sea of blossom, cherry tree after cherry tree intermingled with peach and apricot, and the yellow-white blossoms of the plum, with their tangle of intertwined black twigs; great beds of strawberries flourish in the rich and fertile soil.

342

Far above the little village of Forchtenstein stands a well-preserved castle of the same name. It was once the seat of the Counts of Mattersdorf, whose forebears, Simon and Bertram, came from Spain in the year 1200 with their sister Tota, of whose beauty it was said that it had no equal throughout the world. A poet might well harbour the fancy that her beauty lives on in the spring splendour of the flowering hedges on the Rosaliengebirge. The student of history may remember that in the year 1374 the Counts of Mattersdorf and Forchtenstein placed this part of the Province under the jurisdiction of the Duke of Austria. Their escutcheon, combined with that of the Güssingers, forms today the coat-of-arms of Burgenland.

Forchtenstein.

172

The early Stone Age has left evidence of human progress in the Wulka Plain. The Bronze Age which succeeded it was marked by a consi-